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'The manner of using the trumpet marine is this: its head is turned towards the breast of the performer, and leans thereon while he passes the bow across the chord, and lightly touches with the thumb or the fore-finger those parts of the chord which are marked by the divisions; but the bow is to be drawn over the chord between the thumb which the chord is touched by, and the little bridge, not but that it might be drawn at any other place, but at that above directed it strikes the chord a great deal more easily and commodiously.

'Of the six divisions marked on the neck of the instrument, the first makes a fifth with the open chord, the second an octave, and so on for the rest, corresponding with the intervals of the military trumpet.'

(To be continued.)

EXTRACT FROM A LECTURE ON PAINTING, By PROFESSOR HART, R.A.

THIS principle of the limitation, and consequent elevation, of the original principle of Imitation, which I have been contending for in Sculpture and in Painting, runs equally through all the Arts. It is not, for instance, by the direct and literal imitation of natural sounds, but by the force of expression and the power of association, that Music makes its appeals. In fact, this illustration of a principle controlling a principle derived from music, is very striking—as with the more technical imitation of the voices by which Nature speaks, nearly the whole body of music as an art disappears. To use the language of a competent authority, "Music can imitate in a direct manner only by its actual resemblance to the sound of the thing imitated; and of all the powers, that of raising ideas by direct resemblance is the weakest and least important." It is, indeed, so far from being essential to the pleasures of the art, that, unless used with great caution, judgment, and delicacy, it will destroy the pleasure, or become even offensive or ridiculous. It is in the power which Music possesses of raising emotions and exciting our sympathies by means of association, that we are led to the recognition of the effects intended by Beethoven in his *Sinfonia Pastorale*. The imitations are offered by way of suggestion, not by attempts at direct imitation. Of technical imitation, as subordinate and auxiliary to general expression, we have many happy musical examples; where the imitations, even in the moment of their success, define their own limits, and like the technical treatment of the Sculpture, mark their dependence for any value which they have on the larger and more spiritual expositions of the theme. Take, as an instance, Handel's musical embodiment of the lines in Milton's *Penseroso*, beginning—

Of on a plat of rising ground
I hear the far-off curfew sound.

—Here he suggests and in a sense imitates, the bell, by the deep-toned strings of the basses,—confining the voice to notes expressive of that pleasing and contemplative melancholy, whose idea the words are so powerful to excite. Under the same subordination it is that in the song of Galatea, "Hush! ye pretty warbling quire," the flute imitates the natural music of the birds. The ideas of light in the chorus of *Samson*, "Oh! first-created beam!" and of darkness in the chorus of *Israel in Egypt*, "He sent a thick darkness," can have no aid whatever from technical imitation, any more than the words "And there was light," in Haydn's *Creation*; but depend wholly on suggestion, and the poetry of association musically attired. In fact, I may just state here—though it would lead me too far out of my direct road on the present occasion, and too

much on the metaphysical ground, to do more than state—indefiniteness of detail, such as we find in the vague forms comprehended within the contour of an Egyptian Colossus, may, in its appeals to the imagination, be itself a source of pleasure;—contrasted exactly with the too great definiteness which depresses the mental faculties into inaction, and kindles no high or noble sentiment, in the elaborated minutiae of a Gerard Douw.

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 343.)

ON the theme of Singing, Poets have been enthusiastic. Our four greatest, have given us lovely pictures of a lady singing. Chaucer's Emily, in her garden at sunrise doing honor to May-morning, is thus described:

"She gathereth flowers, party white and red,
To make a subtle garland for her head;
And as an angel heavenly she sang."

And he has another,—an allegorical impersonation of GLADNESS:—

"Well could she sing and lustily,
None half so well and seemly;
And could make in song such refraining,*
It sat her wonder well to sing:
Her voice full clear was and full sweet;
She was not rude ne yet unmeet;
But could enough for such doing
As longeth unto caroling;
For she was wont in every place
To singen first folk to solace;
For singing most she gave her to;
No craft had she so lief to do."

Spenser's is also a damsel of Allegory,—MIRTH.
A Knight, coming to the brink of a river—

"saw whereas did swim
Along the shore, as swift as glance of eye,
A little gondola, bedecked trim
With boughs and arbours woven cunningly,
That like a little forest seemed outwardly.
And therein sat a lady fresh and fair,
Making sweet solace to herself alone;
Sometimes she sang, as loud as lark in air,
Sometimes she laughed, that nigh her breath was gone."

Shakespeare's is, as usual, the most perfect in poetry and beauty of them all. There is not only grace of imagery, but exquisite sentiment and moral influence. A husband worn with anxious thought, is thus promised comfort from his wife's soothing ministry:—

"rest your gentle head upon her lap,
And she will sing the song that pleaseth you;
And on your eye-lids crown the god of sleep,
Charming your blood with pleasing heaviness;
Making such difference 'twixt wake and sleep,
As is the difference betwixt day and night,
The hour before the heavenly-harness'd team
Begins his golden progress in the east."

* From the French, *refrain* a burden.

But Milton's worthily forms its harmonious companion. The wandering lady's song by night in the wood, is described to her brothers in these words:—

"At last a soft and solemn-breathing sound
Rose like a steam of rich-distill'd perfumes,
And stole upon the air, that even silence
Was took ere she was 'ware, and wish'd she might
Deny her nature, and be never more
Still to be so displaced. I was all ear,
And took in strains that might create a soul
Under the ribs of death."

Francesca in her garden haunt, may rightfully claim a place among this fair company of ladies singing:—

"Here she had brought a lute and a few books;
Here would she lie for hours, with grateful looks,
Thanking at heart the sunshine and the leaves,
The summer rain-drops counting from the eaves,
And all that promising calm smile we see
In nature's face, when we look patiently.
Then would she think of Heaven; and you might hear
Sometimes, when everything was hushed and clear,
Her gentle voice from out those shades emerging,
Singing the evening anthem to the Virgin."

Leigh Hunt.

A noble compliment has been paid to a living lady-singer, by a living poet. To Pasta,—well styled "Queen and Wonder of the enchanted world of Sound,"—among other fine stanzas, this one is addressed:—

"Melodious thoughts hang round thee! Sorrow sings
Perpetual sweetness near,—divine despair!
Thou speak'st,—and Music, with her thousand strings,
Gives golden answers from the haunted air!
Thou mov'st—and round thee Grace her beauty flings!
'Thou look'st—and Love is born! O songstress rare!
Lives there on earth a power like that which lies
In those resistless tones, in those dark eyes?"

Barry Cornwall.

To another living singer (for it is no breach of decorum to fill up the blank which Charles Lamb's delicacy left after the initial letter, by interpreting it as the name of the great veteran tenor, Braham), a discriminating praise is awarded in the following passage:—

"B— has a strong expression of sense in his countenance, and it is confirmed by his singing. The foundation of his vocal excellence is sense. He sings with understanding, as Kemble delivered dialogue. He would sing the Commandments, and give an appropriate character to each prohibition."—*Elia.*

"Singing is the best Art and practice: it hath nothing to do with the affairs of this world: it is not for the Law: neither are singers full of cares, but merry; they drive away sorrow and care with singing."—*Luther.*

TO CORRESPONDENTS.

This Journal will in future be published fortnightly on the 1st and 15th of every month.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

The late hour at which Advertisements reach us, interferes much with their proper classification.

An Organist.—Degrees in music are obtained at Oxford or Cambridge. Application should be made to Sir Henry Bishop, for Oxford; or to Professor Walmisley, Trin: Coll: Cambridge. Considerable expense attends the performance of the exercises.

A Subscriber, Bristol, is reminded that all trade questions should be addressed to our publisher.

S. Dorico will have to decide for himself between the differing doctors from whom he quotes. We own ourselves unable to assist him in the dilemma.

Cantores is thanked for his suggestion; but which arrived after we had gone to press.

Brief Chronicle of the last Fortnight.

HULL.—A beautiful time-piece, in glass case, has been, during the week, exhibited in the window of Mr. B. Jacobs, silversmith to Her Majesty, in this town. The time-piece has been presented to Mr. G. J. Skelton, by the superintendents and teachers of the various Sunday Schools in Hull, as a memorial of gratitude for his valuable and disinterested services as conductor of the united choir of 12,000 children, on the occasion of Her Majesty's visit to Hull, October 14, 1854.—*Hull Advertiser.*

LIVERPOOL.—The election of a secretary to the Liverpool Philharmonic Society excited an unusual degree of interest in the town, and has caused much correspondence in the local newspapers. Mr. Henry Sudlow's friends, however, exerted themselves energetically to place his claims in a just and favorable light, with triumphant results.

ROYAL SOCIETY OF FEMALE MUSICIANS.—We have again the pleasure of recording a bequest to this valuable society. Mr. John Blackburn, the esteemed organist, for many years a subscriber to the Institution, lately left it a legacy of £100.

MONS. ALEXANDRE BILLET has resumed his evening concerts of classical pianoforte music, which have proved so interesting in former years.

CECILIAN SOCIETY.—At a recent meeting of the committee of this old-established society, it was resolved, that a testimonial be presented to the late Secretary, Mr. Murdoch, on his retirement from that office, after having held it upwards of twenty years. A sub-committee was appointed to carry out this object, who have determined to open a subscription, and to solicit the aid of the members. The subscription is limited to five shillings each, and will be received by the present secretary, at the hall, any Thursday evening.

MR. GEORGE CASE has announced his annual concert, at Exeter Hall, for the 11th of April.